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CONTEMPORARY BRITISH SCULPTURE

The Arts Council of Great Britain

REPRODUCED ON FRONT COVER:
Henry Moore, *Warrior with Shield* (18)

CONTEMPORARY BRITISH SCULPTURE

LEAMINGTON SPA
May 31 – June 22

SHREWSBURY FESTIVAL
July 5 – August 4

CARDIFF
August 9 – 30

An Open Air Exhibition arranged by

The Arts Council of Great Britain

1958

Foreword

Sculpture is an art that gains immeasureably by an outdoor setting. It needs space and the movement of light, but it is all too seldom—in this country at least—that works by living sculptors can be seen in the open air. The London County Council has, however, set an admirable example by its new and imaginative programme of commissioning works of sculpture for schools and housing estates in the London area and by its series of exhibitions of sculpture in London parks.

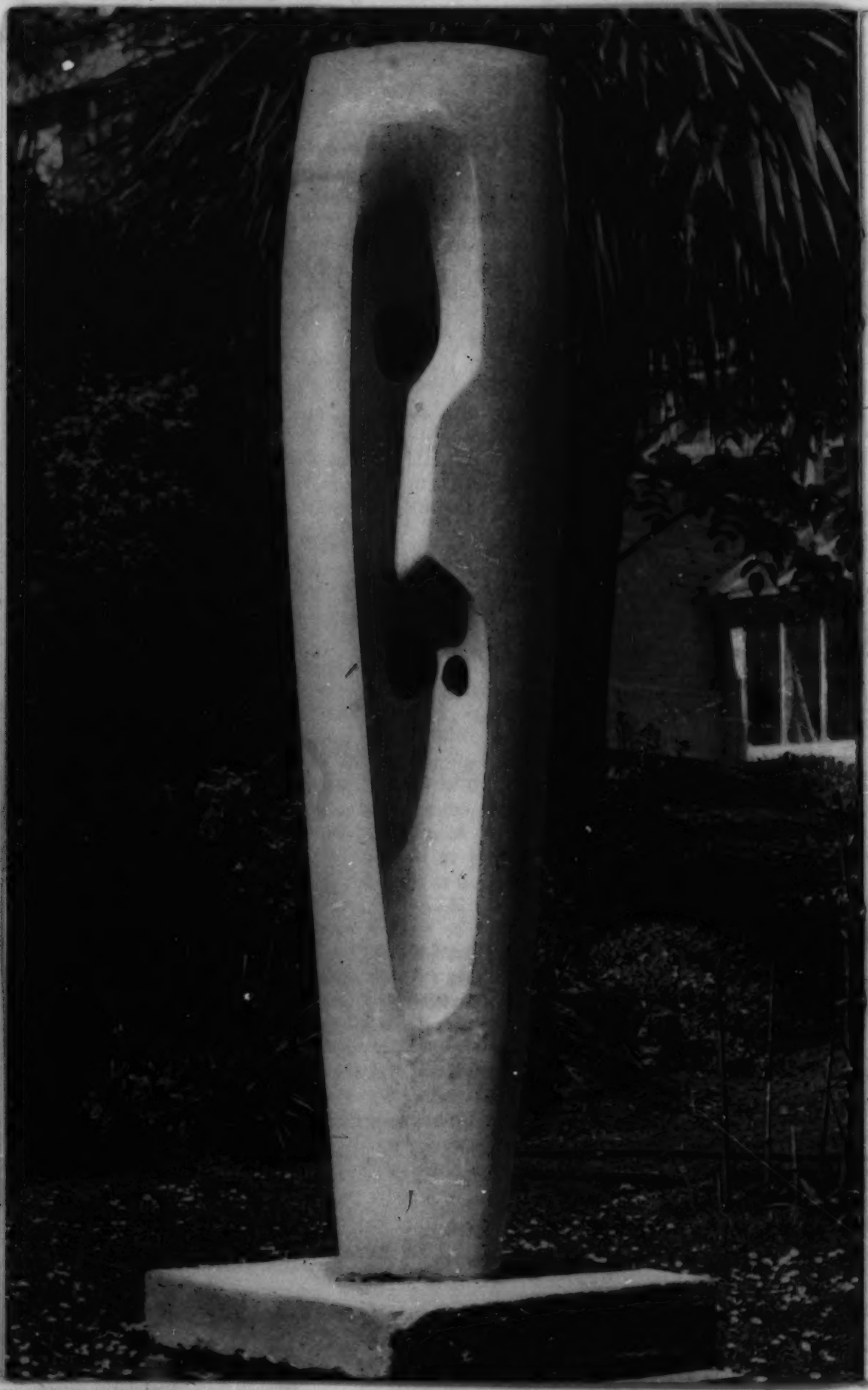
In 1957 the Arts Council followed this lead by arranging an exhibition of contemporary British sculpture which was shown at Nottingham, Southampton, Cardiff, Penzance and Cheltenham and was seen by more than 215,000 visitors. This year the Council has arranged a second exhibition which, as before, is intended to give towns outside London the opportunity of seeing at least some aspects of the work of the modern British school. The exhibition again includes work by the younger generation as well as by established sculptors. The fact that much of it is 'advanced' in conception is deliberate, for it is largely through the work of Henry Moore, the outstanding sculptor of our time, Barbara Hepworth, Reg Butler, Lynn Chadwick, Kenneth Armitage and others that Britain's artistic reputation now stands so high in other parts of the world.

The twentieth-century break with tradition in this country brought a widening of range in every branch of the visual arts. There was no limit to experiment. New materials, and hence new techniques, came into use and for a time natural form was virtually abandoned as a subject by the younger and more progressive sculptors. In the last two years or so there has been a swing of the pendulum and a return to the human, or animal, body as a source of inspiration. Needless to say, there are exceptions—at least one of the sculptors represented in this exhibition, Hubert Dalwood, is at present moving in the opposite direction—and there is still, even in the work of individual sculptors, a wide diversity of style and approach. (A case in point is that of F. E. McWilliam, the extreme realism of whose full length portrait of Elisabeth Frink seen at Holland Park last year is in striking contrast to the geometrical treatment of his group exhibited here.) Some indication of the different ways in which the sculptors represented here approach their subject is given in the notes they have written for this catalogue. On the one hand are those whose work—uncompromising, often obscure and sometimes revolutionary in handling—consciously reflects the troubled times we live in. On the other are those to whom natural appearances and the gentler emotions are more important. Others again have a purely formal approach, either creating structures which owe nothing to nature or 'abstracting' form from a visual experience.

Looking at sculpture is hard work at the best of times, for it has to be studied from all points of view; it changes with the variations of light and, most important of all, it has to be considered in relation to the space that surrounds or penetrates it. But much of the work shown here demands even more, for the present day idiom is undeniably difficult to comprehend. The reward for prolonged and sympathetic study of any branch of modern art, however strange at first sight, is a widening of the horizon and an enrichment of the spirit and it is hoped that in this case familiarity will breed understanding.

The Arts Council is indebted to the Director and Committee of the Bristol Art Gallery for their generous loan of Reg Butler's *Girl with a Vest*, to the British Council for permission to include Elisabeth Frink's *Horse's Head*, and to Mr Lawrence Alloway for permission to quote an extract from his writings in this catalogue. Acknowledgement is also due to the sculptors who have contributed notes on their work; this was no easy task and we are grateful for their cooperation.

ELIZABETH DAVISON



Catalogue

Catalogue numbers 5A *and* 19A *will be shown at Leamington only; numbers* 5B *and* 19B *will be shown at Shrewsbury and Cardiff only.*

ROBERT ADAMS (b. 1917)

1. TWO REACTING FORMS 1958
Steel, h. 39¼ in.

'This is an abstract sculpture and does not represent anything in nature, because it is something in nature itself. It deals with space. The two curved planes catch the space and send it curving away to infinity in all directions, giving the sculpture the greatest possible three-dimensional form. It is meant to be seen from every side, the forms being so disposed as to create interesting contrasts all round, and it is meant to be lived with, for what the forms do to the space around them changes as the light changes.'

KENNETH ARMITAGE (b. 1916)

2. FIGURE LYING ON ITS SIDE NO 5 1957 PLATE II
Bronze, 15×33 in.

'I like sculpture to look as if it had "happened", and to express the idea as simply as possible. The moment when the work just sufficiently conveys the idea is also the moment to finish, for further effort only neutralises it.'

PLATE I Barbara Hepworth, *Image* (14)

NORMAN ASPINALL (b. 1929)

3. ACROBATS II 1957
Plastic metal, h. 35 in.

'In this work I have tried to create a step-ladder of volume and space, opposing mass to space alternately. There has been, subconsciously, I feel, an endeavour to relate this work to the struggles and rising of every human being—the anonymity of the figures, both male and female, helping to represent the struggle away from the root origins. The balance of an acrobatic group, with its participants held against the force of natural laws by human strength, seems to me to exemplify the precarious physical position which we hold in this world.'

RALPH BROWN (b. 1928)

4. MOTHER AND CHILD 1954 PLATE IV

Bronze, h. 42 in.
From the Arts Council Collection

'I made this sculpture when I was working in Paris in 1954. My wife and baby son were in England. The work is therefore, though figurative, subjective in origin—that is, about *my wife and son, not* of *them. I was, I think, concerned with the extreme vulnerability, even pathos, which nursing mothers or pregnant women seem to have about them. That and the wary concern of any mother for its young. Along with this was a desire to avoid any illustrative tendency making the idea too specific in scope, yet to find my own forms, not to derive them. This explains the partially tentative surface of the bronze.'*

REG BUTLER (b. 1913)

5A. GIRL WITH A VEST 1953–54
Bronze, h. 70 in.
Lent by Bristol Art Gallery

5B. GIRL LOOKING DOWN 1956–57
Plaster, h. 58 in.

PLATE II Kenneth Armitage, *Figure lying on its Side No. 5* (2)

ANTONY CARO (b. 1924)

6. MAN HOLDING HIS FOOT 1954–55 PLATE III
Bronze, h. 26¼ in.

Lawrence Alloway writes, 'Like his contemporaries, Caro makes full use of the possibilities of surface variety available to the modeller. To him the surface of the sculpture is not solely the outward face of internal volumes, it is also a crust, clotted and pitted in a way that documents the process of creation. A sculpture in its early stages is only so much raw material, resistant to the decisions and desires of the sculptor. Caro's rugged surfaces record the parodoxical fight of the sculptor, any sculptor, to make raw matter expressive. In Caro's sculpture the new solidity is at its most massive. His sculptures, compact yet tense with action, show a sense of form tightly related to a sense of the world. He has an acute feeling for the force of gravity and its operation—a force that pulls bodies, houses, mountains, towards the centre of the earth.'

LYNN CHADWICK (b. 1914)

7. BEAST IX 1956 PLATE VI
Iron and composition, h. 37½ in.

'Most of the time I weld in iron, and by this technique I can make constructions, straighten or bend or taper; but there are limitations and I visualise in terms of the possibilities and limitations. I am pleased if the iron forms I make have a sort of organic reality, as if they were the logical expression of the materials I use.'

SIEGFRIED CHAROUX, R.A. (b. 1896)

8. THE 'CELLIST 1957
Cement, h. 28 in.

'This sculpture is one of a series dealing with the subject of music. Its main concern was—as it ought to be—with the sculptural aspect of the subject. A secondary concern was to achieve an effect of realism in a non-realistic way, while a third was to solve the problem of modern dress. The realism

PLATE III Antony Caro, *Man holding his Foot* (6)

lies in this: man in evening dress, playing a 'cello. The non-realistic element lies in the form of the man, the clothes and the instrument—and their functions; these have been modified, in a comprehensible way, so as to form a piece of sculpture that does not attempt to reproduce the figure of a 'cellist as he is popularly known but represents the essence of a 'cellist and his instrument—'cellist and 'cello as one. The penetration of the instrument itself is perhaps an instinctive means of achieving this aim.'

GEOFFREY CLARKE (b. 1924)

9. CRUCIFORM I (Theme: 'MAN AS A CROSS') 1958
Bronze, h. 54 in.

'An organic parallel, at first sight perhaps bearing a resemblance to a village cross. Not, in origin, consciously Christian, for long before Christianity the cross was a sign for the intersection of the celestial and the terrestrial. Man is the actual embodiment of this junction. Hence the unity of the cross-like shafts with the organic shell and trunk.'

HUBERT DALWOOD (b. 1924)

10. ICON 1958
Aluminium, h. 55 in.

'Until this year my sculptures have been figures. I am not, at the moment, interested in making figures but to me the problems and interests of sculpture (which I make because I want to) remain the same. This is not only an "arrangement of shapes" or a technical exercise or an experiment. It is a sculpture whose form springs from my interests and enjoyments. The title Icon *is an indication of one of the ideas that went to its making.'*

GEORG EHRLICH (b. 1897)

11. BOY WALKING ON THE BEACH 1956–57
Bronze, h. 34½ in.

'On the beach at Grado, in Italy, I study the children and make small pencil sketches of them. These children are very graceful and natural. They don't pose for me, I memorise their forms and movements and later work from my sketches. The Boy walking on the Beach, *though still sucking his fingers, walks proudly. This bronze is not a portrait of any particular child; it is the result partly of a fleeting impression of the child's behaviour and at the same time of years of intense study of the shape of a child's body. The rounded forms of these children at Grado were the inspiration for the cylindrical treatment of the bronze.'*

ELISABETH FRINK (b. 1930)

12. HORSE'S HEAD 1956 REPRODUCED ON BACK COVER
Bronze, 24×31 in.
Lent by arrangement with the British Council

'A head based on the idea of one of the Horses of the Apocalypse.'

GEORGE FULLARD (b. 1924)

13. MOTHER AND CHILD 1956
Cement, h. 54 in.

'Summer—the time of year during which this work was made—was perhaps the main source of stimulus in its conception. The work was an attempt to express fulness and life. As a relief from the inherent severity of the cement I felt the need to give interest to the surface and to this end, although no particular models were used, I introduced a decorative element based on contemporary costume which would contrast with the large simple masses and yet emphasise the form and movement of the group.'

BARBARA HEPWORTH (b. 1903)

14. IMAGE 1951–52 PLATE I
Hoptonwood stone, h. 58½ in.

'*When I visited Greece and the islands of the Aegean I was greatly moved by the extraordinary power of the* vertical *in a landscape which was surrounded by the curved horizon of the sea. In the similar clear brilliant light of West Penwith—this last twenty miles of England thrusting out into the Atlantic, and enclosed by sea on three sides—the vertical power of a human figure is similarly accentuated. In this pure light the solitary human figure, standing on hill or cliff, sand or rock, becomes a strong column, a thrust out of the land, as strong as the rock itself and powerfully rooted; but the impression overall is one of growth and expansion, a rising form which reaches outwards and upwards, an* image, *or symbol of the span of time. This is my own reaction to the effect of light and space on a figure seen in West Penwith in Cornwall.*'

JOHN HOSKIN (b. 1921)

15. SUNCAT 1958
Mild steel; h. 64 in.

'*The advances made with oxy-acetylene in fashioning steel have enabled me to work directly in metal without recourse to the tradition of modelling in clay or plaster and then casting. The impact of modelling and working with a temperature high enough to melt the steel locally has an immediacy which, in turn, produces its own impetus. The part of Wiltshire in which I live is flat, with a low horizon, and* Suncat *should be seen against the sky so that the complex of rods diffuse and agitate the light. In conception,* Suncat *is a figure of elemental sacrifice, felt in the spiked torso and the arms in supplication, but it remains with the observer to arrive at his own interpretation.*'

F. E. McWILLIAM (b. 1909)

16. MOTHER AND DAUGHTER 1957 PLATE V
Bronze, h. 45 in.

'*The* Mother and Daughter *are depicted as being close to one another, almost as sisters, but the mother has a slightly more dominant role in the*

PLATE IV Ralph Brown, *Mother and Child* (4)

composition and might be seen as presenting her daughter. The severe, rather geometrical form of the figures permits a rich complication of surface detail without interfering with its simple overall effect.'

BERNARD MEADOWS (b. 1915)

17 COCKERELL 1955
Bronze, 30½ × 24 in.
From the Arts Council Collection

HENRY MOORE, C.H. (b. 1898)

18. WARRIOR WITH SHIELD 1953–54
Bronze, h. 61 in.

REPRODUCED ON FRONT COVER

'*The idea for* The Warrior *was evolved from a pebble I found on the seashore in 1952 which reminded me of the stump of a leg, amputated at the hip. First I added the body, leg and one arm and it became a wounded warrior, but the figure was reclining. Later I added a shield and altered its position and arrangement into a seated figure which, though wounded, is still defiant. The head has a blunted and bull-like power but also a sort of dumb animal acceptance and forbearance of pain. The figure may be connected emotionally with experiences, feelings and thoughts about England during the crucial early part of the last war. The position of the shield, and its angle, give protection from above. Its distance from the body, and the rectangular space between the inside surface of the shield and the concave front of the body, are important.*'

ULI NIMPTSCH, A.R.A. (b. 1897)

19A. SEATED FIGURE 1951
Bronze, h. 26 in.
From the Arts Council Collection

19B. SEATED GIRL 1957–58
Bronze, h. 40 in.

PLATE V F. E. McWilliam, *Mother and Daughter* (16)

OLIFFE RICHMOND (b. 1919)

20. MAN FLEXING 1957
Cement, h. 51 in.

'Recently I have become interested in the intrinsically human possibilities of sculpture. One participates in the situation where man, through the questions he forces upon himself, finds that he is alone at a point where the answers offered by society are irrelevant. In recent figures of mine, therefore, there could be no subtle synthesis of continuous surfaces or any other convention related to the calm certainties of an ordered world. I would like to think that this figure embodies the passage through an underworld of chaos and stands facing a new day.'

WILLI SOUKOP (b. 1907)

21. BIRD 1957
Cement, 24×39 in.

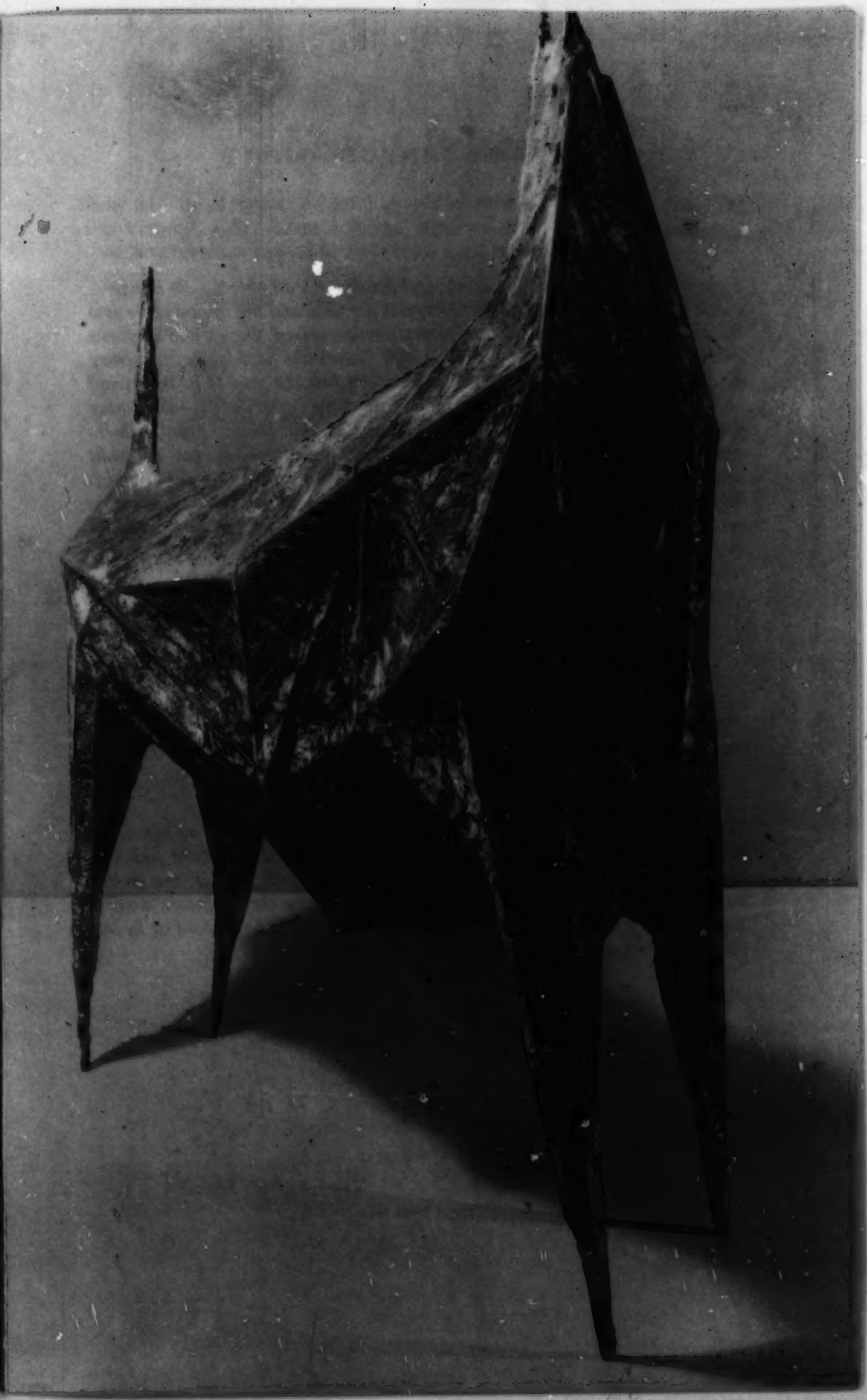
'The idea for this sculpture came from watching birds, especially small ones like wrens and sparrows, and from my wish to enlarge such small creatures to a monumental size and translate this active vitality in terms of sculptural form. The relief modelling is an attempt to express the pattern and flatness of feathers.'

LESLIE THORNTON (b. 1925)

22. TWO CHILDREN ON STILTS 1956
Welded bronze, h. 57 in.

'All my work is in welded bronze. By welding lathes of bronze together I can produce patterns with a lucidity that I like to feel about my work and which cannot be obtained from casting. I can produce forms directly related to those I use when drawing. My work can be said to be drawings in space.'

PLATE VI Lynn Chadwick, *Beast IX* (7)



WILLIAM TURNBULL (b. 1922)

23. IDOL I 1955
Bronze, h. 57 in.

'I start with an idea or sensation, and finish with an object—an image—which will be kept or destroyed. Between the idea and the image there is a dialogue with the material, the chance occurrence of shapes and surfaces that I leave or reject—an activity, that leaves me with something very different from my original idea. The idea was just the seed to be destroyed in the growing process. The naming or title comes afterwards—something generalised, that will not interpret the image, so that the sculpture collects suggestions as to what it means, as a flypaper does flies—it becomes what people see in it. It is much more complex than all this, and yet much simpler. . . . I can't explain it all, I don't even want to. Anyway, theories come after the thing is made and not before, and like prefaces, they should be read after the book, if at all.'

BRIAN WALL (b. 1931)

24. 406Y 1958
Steel, h. 80 in.

'This work is not abstracted from nature, nor is it supposed to represent anything; it is simply a part of my own development. I would like this piece of work, 406Y, to be placed in an architectural setting, but not to act as a foil to architecture. The idea is not to give the sculpture a name but a number because it is non-figurative and should be looked at in just the same way as we look at contemporary architecture.'

List of Prices

Those wishing to purchase a work should write to the Director of Art, The Arts Council, 4 St. James's Square, London, S.W.1. Works purchased from the exhibition cannot be withdrawn until the close of the tour.

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THE CHISWICK PRESS

REPRODUCED ON BACK COVER:

Elisabeth Frink, *Horse's Head* (12)

Contemporary British Sculpture 1960

Arts Council

Foreword

Exhibitions of sculpture held in the open-air are a recent development. The pioneer was the London County Council, which in 1948 staged a large exhibition of twentieth-century British and Continental Sculpture in Battersea Park. Further exhibitions followed there, and in Holland Park in 1951, 1954 and 1957, and the fifth will be held at Battersea this summer from May to September. The habit has spread abroad, notably in Antwerp, where, in addition to large exhibitions of open-air sculpture staged biennially since 1951 and drawn from many countries, a permanent collection for display in Middelheim Park is being formed.

During the summers of 1957 and 1958 exhibitions of Contemporary British Sculpture were organised by the Arts Counil for showings in centres outside London. The present exhibition will be shown at the following places:

Birmingham, Cannon Hill Park	April 30-May 14
Barnsley, Cannon Hall	May 21-June 11
Manchester, Ashburne Hall	June 18-July 9
Stratford-upon-Avon, Avonbank Gardens	July 16-August 6
Edinburgh, Inverleith House	August 20-September 10
Cheltenham	September 24-October 8

We are grateful to the sculptors, the London galleries and to Mrs. Irina Moore for making works available to a wider public, and also to the local organisers and officials in the six places of showing for their help and co-operation.

G.W.

Introduction

Inside a public gallery, limitations of space and an artificially constant light sometimes lessen the full impact and enjoyment of a piece of sculpture. Again, in relation to architecture, sculpture, whether in relief or free-standing, is often compromised to the demands of the site, the architect and the client. (If these are propitious, it is true that a piece of sculpture can fully exist in its own right, as in Henry Moore's Reclining Figure for the UNESCO building in Paris or in Barbara Hepworth's Meridian for State House, Holborn.) Limitations of light and restrictions of site can be overcome when a piece of sculpture is placed out of doors. New excitements are possible: a work can be boldly silhouetted against the sky or blend intimately with its immediate surroundings; it can dominate an open parkland or punctuate and enliven a public square; its image may be ranged against the sea or its reflection caught in a lake or pool. In all instances, the actual physical setting of the work is never fixed; it changes, not only as the spectator alters his distance and viewpoint, but also with the variations in the play of light. The relationships between sculpture, space, light, background and spectator become capable of infinite permutations; and in their constant interplay the work achieves its fullest effect.

The international standing of our sculptors is now very high, higher than it has ever been in our history. Henry Moore was awarded the International Prize for Sculpture at the Venice Biennale in 1948, and a similar honour fell to Lynn Chadwick in 1956. Last year at the Fifth Sao Paolo Biennale, Barbara Hepworth was awarded the Grand Prix and at the First Paris Biennale for artists under thirty-five, Anthony Caro won one of the sculpture prizes. There is, however, no one style or 'school'. Indeed, the variety of the work is one aspect of the vitality of our sculptors. Wood and stone-carving and bronze-casting are still widely practised, whilst

several sculptors have exploited the possibilities of new materials—concrete, steel rods, iron and aluminium. The use of certain materials presupposes certain characteristics in the finished work. The hard, resistant quality of stone cannot produce the fluid surface qualities and varied textures of bronze; works in iron and steel, welded, cut and shaped by the sculptor, consequently have a more open appearance, in which space is penetrated or suggested. Whether they use traditional or new materials and however they vary their techniques, many of our sculptors have reinterpreted the traditional iconography of human and animal motives; others have purified their work of direct external reference and concerned themselves with the creation of self-existent forms and shapes.

Sculpture, much more than painting, is a public art. Our squares, parks and gardens are often marked by statues of local worthies, past monarchs and war memorials and our buildings set off with reliefs or free-standing sculpture. Part of the present challenge is for our patrons, public, industrial, educational and private to provide commissions and settings for works of sculpture. The London County Council, as well as pioneering the idea of open-air exhibitions of sculpture in 1948, now actively commissions works for its schools and housing estates. Several of the New Towns can boast of works by Moore, Hepworth, Frink, McWilliam and Brown. The larger provincial cities are beginning to follow these enlightened leads. County Education Authorities like Leicestershire and Hertfordshire have placed sculpture on, in, and around their new schools; the University of Liverpool has recently commissioned a piece by Hubert Dalwood. Several commercial and industrial firms have become active patrons of sculpture.

One hopes that all these forms of patronage will continue and expand and that sculpture will become as much a part of our civic life as it was, for example, in fifteenth-century Florence and Sienna.

RONALD PICKVANCE

Catalogue

Measurements in inches

ROBERT ADAMS

Born Northampton, 1917. Studied at Northampton School of Art. One man shows at Gimpel Fils, London 1947, 1949, 1951, 1953, 1956 and 1958, in Paris 1949, New York 1950, Dublin and New Jersey 1955, and in four German towns 1957. Gained Rockefeller Award to visit U.S.A. in 1950. Exhibited in the British Pavilion at the Venice Biennale 1952, and at other international Festivals. Represented in the Arts Council and British Council collections, in the Museum of Modern Art, New York, and in other public collections in America and Italy. Teaches at the Central School of Arts and Crafts.

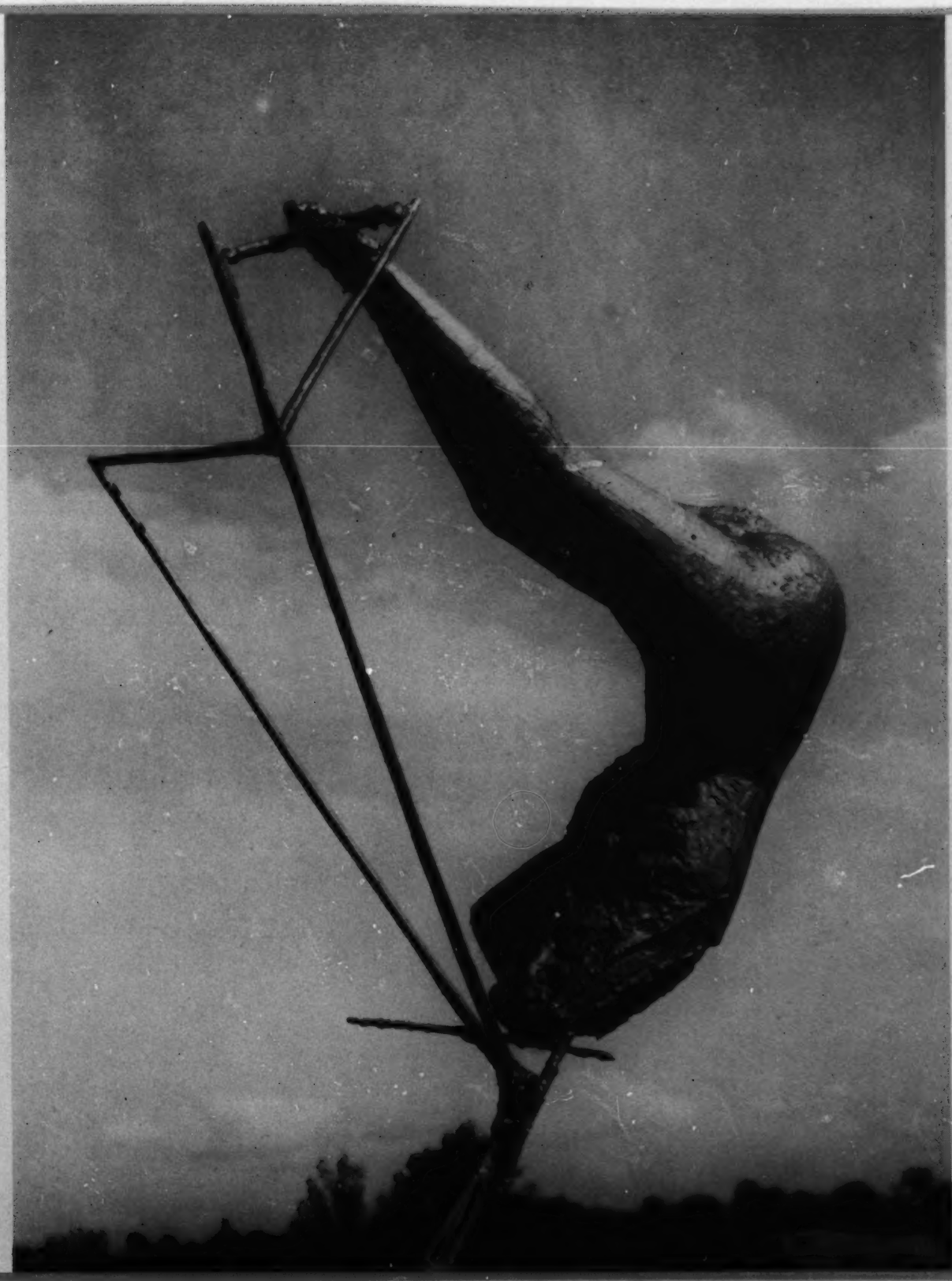
1. *Balanced Forms No. 1, 1959,*
BRONZED STEEL h. 92

KENNETH ARMITAGE

Born Leeds 1916. Studied at Leeds College of Art and the Slade School 1934-39. Served in the army 1939-46. Head of sculpture department Bath Academy of Art 1946-56. Gregory Fellow Leeds University, 1953-55. One man shows at Gimpel Fils, London 1952 and 1957, and in New York 1954, 1956 and 1958. Exhibited in the British Pavilion at the Venice Biennale 1952, and held a retrospective exhibition there in 1958. Represented in the Tate Gallery, the Arts Council collection, the Museum of Modern Art, New York, and in public and private collections in England, America, France, Germany, Italy, Holland and Sweden.

2. *Seated Figure With Arms Raised, 1957*
BRONZE h. 48
Lent by Marlborough Fine Art Ltd., London

PLATE 1 Reg Butler *Figure in Space, 1957/8* BRONZE h. 35



NORMAN ASPINALL

Born Ashton-under-Lyne 1929. Studied at the Regional College of Art, Manchester 1949-52. One man show at Crane Kalman Gallery, London, 1959. Works in private collections in England and America. Teaches at Newcastle College of Art.

3. *Woman Falling, 1959*
CONCRETE 20×46

RALPH BROWN

Born Leeds 1928. Studied at Leeds, Hammersmith and the Royal College of Art, 1948-56. Exchange study scholarship to Paris, working under Zadkine, 1954, and travelling scholarships to Greece and Italy, 1955 and 1957. Has shown at Roland, Browse and Delbanco and Gimpel Fils, London. Awarded 2nd Prize (Sculpture section) in the John Moores Liverpool Exhibition 1959. Represented in the Arts Council Collection, Leeds City Art Gallery, the Rijksmuseum, Kröller-Müller, Holland, and in private collections in England and America. Teaches at the Royal College of Art.

4. *Swimming, 1960*
BRONZE h. 36

PLATE II Lynn Chadwick *Stranger II, 1956* BRONZE h. 43½

REG BUTLER

Born Buntingford 1913. Trained as an architect (A.R.I.B.A. 1937) but gave up practice in 1950 to devote himself to sculpture. One man shows at the Hanover Gallery, London 1949, 1954, 1957 and June 1960, in New York 1953, 1955 and 1959, Berlin 1957 and Dusseldorf 1958. Gregory Fellow, Leeds University 1950-53. Grand Prize winner: Unknown Political Prisoner International Sculpture competition, 1953. Represented in the Tate Gallery, the Arts Council and British Council collections, the Museum of Modern Art, New York and other public collections in America, Australia, Great Britain, Holland and Italy.

5. *Figure in Space, 1957-58* PLATE I
BRONZE h. 35
Lent by the Hanover Gallery, London

ANTHONY CARO

Born London 1924. Took an engineering degree at Cambridge. Studied at the R.A. Schools, 1947-52. Assistant to Henry Moore, 1951-53. One man shows at the Galleria del Naviglio, Milan 1956 and at Gimpel Fils, London, 1957. Awarded prize for sculpture in the First Paris Biennale, 1959. Represented in the Tate Gallery and Arts Council Collections. Teaches at St. Martin's School of Art.

6. *Man Taking Off His Shirt, 1955-56*
BRONZE h. 31

PLATE III George Fullard *Mother and Child, 1956* BRONZE h. 27

LYNN CHADWICK

Born London 1914. Trained as an architect. Served in the Fleet Air Arm during the war. Began to experiment with mobiles in 1945. One man shows at Gimpel Fils, London 1950 and 1952, in New York 1957 and Zurich 1959. Exhibited in the British Pavilion at the Venice Biennale, 1952. Honourable mention in the Unknown Political Prisoner International Sculpture competition, 1953. International Sculpture Prize at the Venice Biennale, 1956, where a retrospective exhibition of his work was shown. Represented in the Tate Gallery, the Victoria and Albert Museum, the Arts Council and British Council collections and other public collections in Great Britain, America and Australia.

7. *Stranger II, 1956* PLATE II
BRONZE h. 43½

SIEGFRIED CHAROUX, R.A.

Born 1896. Studied at the Vienna Academy of Fine Art. Won international competition for the Lessing memorial, afterwards destroyed by Hitler. Carried out various commissions, before escaping to England in 1935, for the municipality of Vienna, which also commissioned the Richard Strauss memorial in 1955 and the Hugo Breitner memorial in 1957. Represented in the Tate Gallery (Chantrey Bequest).

8. *The Reader, 1959-60*
CEMENT h. 68

PLATE IV Barbara Hepworth *Sea Form (Porthmeor), 1958* BRONZE l. 46

GEOFFREY CLARKE

Born Darley Dale, Derbyshire, 1924. Studied at Preston, Manchester and Lancaster Schools of Art, and at the Royal College of Art, London. Served in the R.A.F. 1943-47. One man shows at Gimpel Fils, 1952 and 1955. Exhibited in the British Pavilion at the Venice Biennale 1952. Represented in the Victoria and Albert Museum, the Arts Council collection, the Museum of Modern Art, New York and private collections in England and America.

9. *Maquette, 1960*
CAST ALUMINIUM h. 54

ROBERT CLATWORTHY

Born Somerset 1928. Studied at the West of England College of Art, Chelsea School of Art and the Slade School. One man show at the Hanover Gallery, London, 1954. Exhibited at the Middleheim Park, Antwerp, 1959. Represented in the Tate Gallery, the Victoria and Albert Museum, the Arts Council collection and in private collections in England and America. Teaches at St. Martin's and Chelsea Schools of Art.

10. *Cat Catching Bird, 1954*
BRONZE h. 17

HUBERT DALWOOD

Born Bristol 1924. Studied at Bath Academy of Art, 1946-49, after taking an engineering training. Italian Government Scholarship, 1950-51. Gregory Fellow, Leeds University, 1955-59. One man shows at Gimpel Fils, London, 1954, 1957 and 1960. Awarded 1st Prize (Sculpture section) in the John Moores Liverpool Exhibition 1959. Represented in the Tate Gallery, the Arts Council collection and in other collections in England and America.

11. *Screen, 1959*
ALUMINIUM 20½×41
From the Arts Council Collection

GEORG EHRLICH

Born Vienna 1897. Studied at the School of Arts and Crafts, Vienna. Became a British subject, 1947. One man shows in Vienna, London, Paris, New York, Munich, Amsterdam and elsewhere. Gold medal at the Paris World Exhibition 1937. Elected Honorary Professor by the Austrian Government for his services to sculpture, 1956. Represented in the British Museum, the Tate Gallery and the Victoria and Albert Museum, the Arts Council collection and in public collections in America, Austria and Israel (and represented his country at the Venice Biennale 1958).

12. *Sitting Refugee Boy, 1947*
BRONZE h. 27

ELISABETH FRINK

Born Thurlow, Suffolk 1930. Studied at the Guildford School of Art and the Chelsea School of Art. One man shows in London at the Beaux Arts Gallery 1952, St. George's Gallery 1955 and the Waddington Galleries 1959 and in New York 1959. Represented in the Tate Gallery, the Arts Council collection and in private collections in England and America. Teaches at Chelsea and St. Martin's Schools of Art.

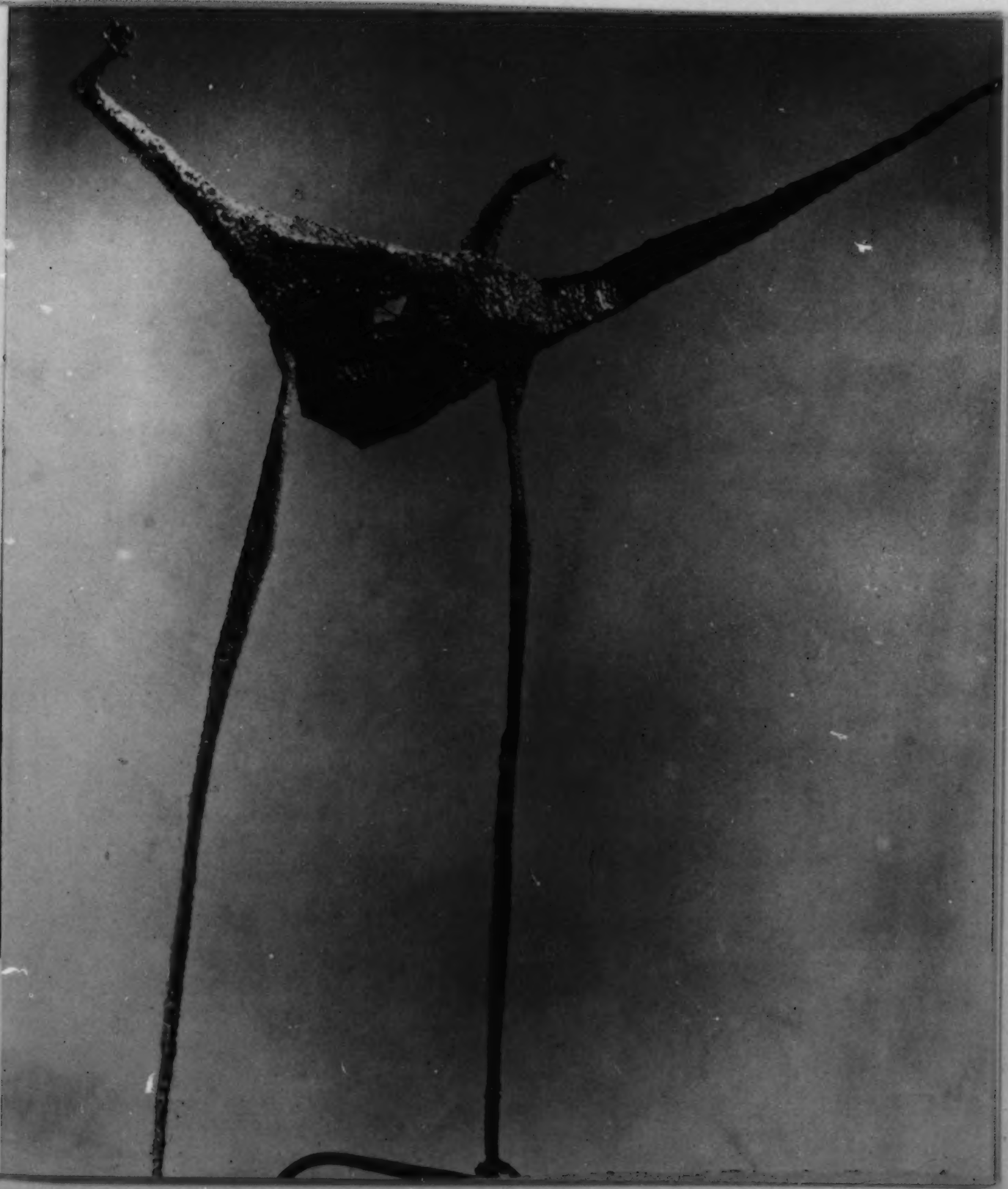
13. *Dog, 1958*
BRONZE h. 38
Lent by the Waddington Galleries

GEORGE FULLARD

Born Sheffield, 1924. Studied at the Sheffield College of Art and the Royal College of Art. Exhibited in mixed exhibitions in London and awarded a prize in the Junior Section of the John Moores Liverpool Exhibition, 1957. One man show, Woodstock Gallery, London 1958. Works in the Arts Council collection, the Contemporary Art Society, the National Gallery of South Australia and in private collections in England. Teaches at St. Albans School of Art.

14. *Mother and Child, 1956* PLATE III
BRONZE h. 27

PLATE V John Hoskin *Icarus II, 1957* MILD STEEL h. 54



ANTHONY HATWELL

Born London, 1931. Studied at Bromley College of Art 1947-49 and 1951-53, at the Borough Polytechnic 1952-53 and the Slade School 1953-57. Awarded Boise travelling scholarship to Italy 1957-58. Assistant to Henry Moore 1958. Exhibited in the London Group, at Middleheim Park, Antwerp, 1959 and in various mixed exhibitions. Teaches at Chelsea School of Art.

15. *Reclining Figure, 1954*
PORTLAND STONE h. 18

BARBARA HEPWORTH, C.B.E.

Born Wakefield 1903. Studied at the Royal College of Art and in Florence and Rome. Member of the Seven and Five Group, 1931, 'Abstract Creation' (Paris) and 'Unit One', 1933. One man shows in London at the Beaux Arts Gallery 1928, the Lefevre Gallery, 1933-55 and Gimpel Fils, 1956 and 1958. Retrospective exhibitions at the Venice Biennale, 1950, at Whitechapel Art Gallery 1954 and in the United States 1955-57, and at the Fifth Sao Paolo Biennale, 1959 (awarded the Grand Prix). Awarded a Second Prize in the Unknown Political Prisoner International Sculpture Competition, 1953. Widely represented in public and private collections on both sides of the Atlantic.

16. *Sea Form (Porthmeor), 1958* PLATE IV
BRONZE l. 46

PLATE VI F. E. McWilliam, A.R.A. *Two Forms, 1938* HOPTONWOOD STONE h. 21

JOHN HOSKIN

Born Cornwall, 1921. Self-taught as a sculptor. One man show at the Lord's Gallery, London, 1957. Exhibited Holland Park, 1957 and Middleheim Park. Antwerp, 1959. 'Exalted Christ', commissioned for Southmead Church, Bristol, 1959. Represented in the Victoria and Albert Museum, the Arts Council collection and in private collections.

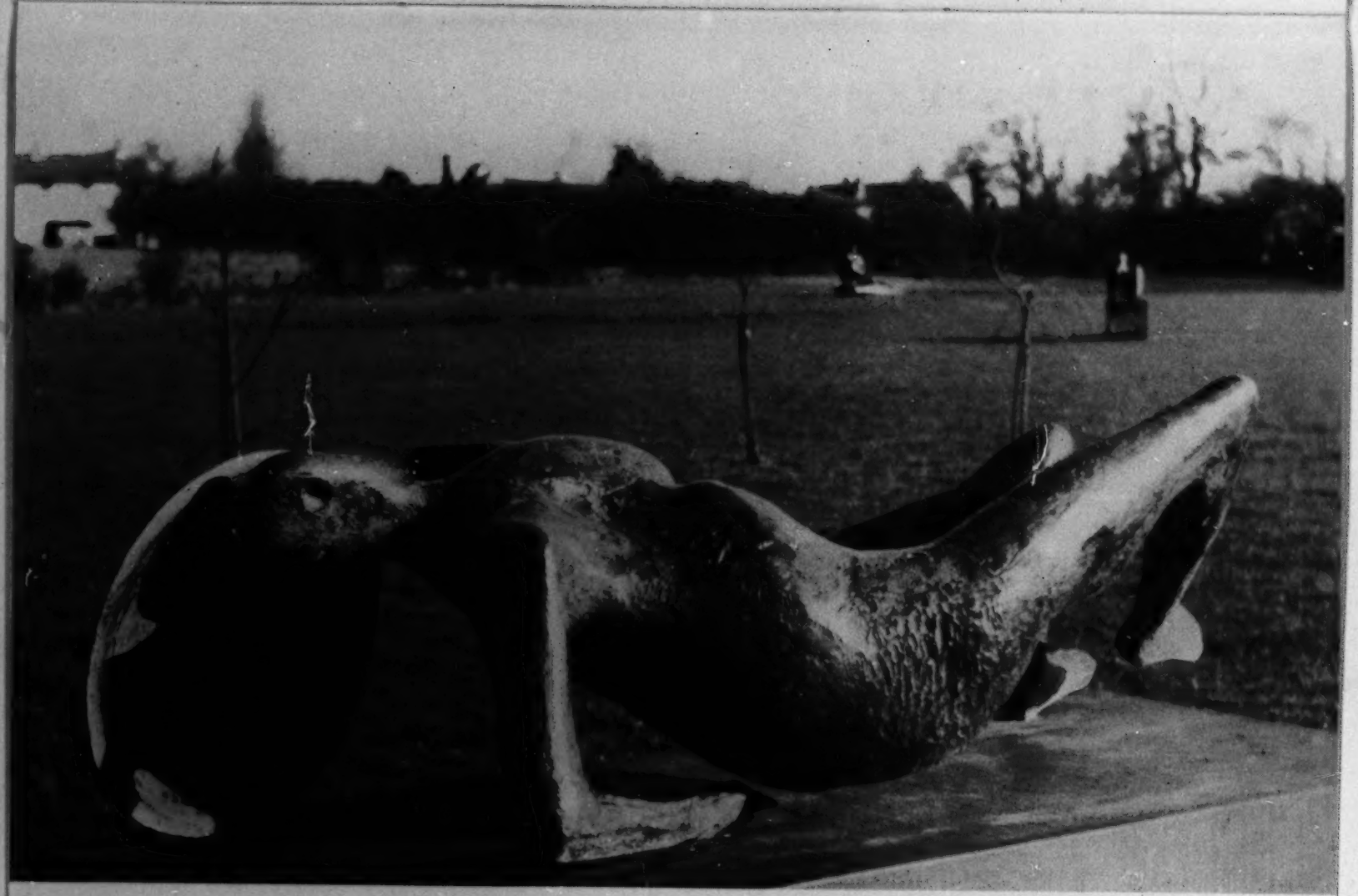
17. *Icarus II, 1957* PLATE V
MILD STEEL h. 54

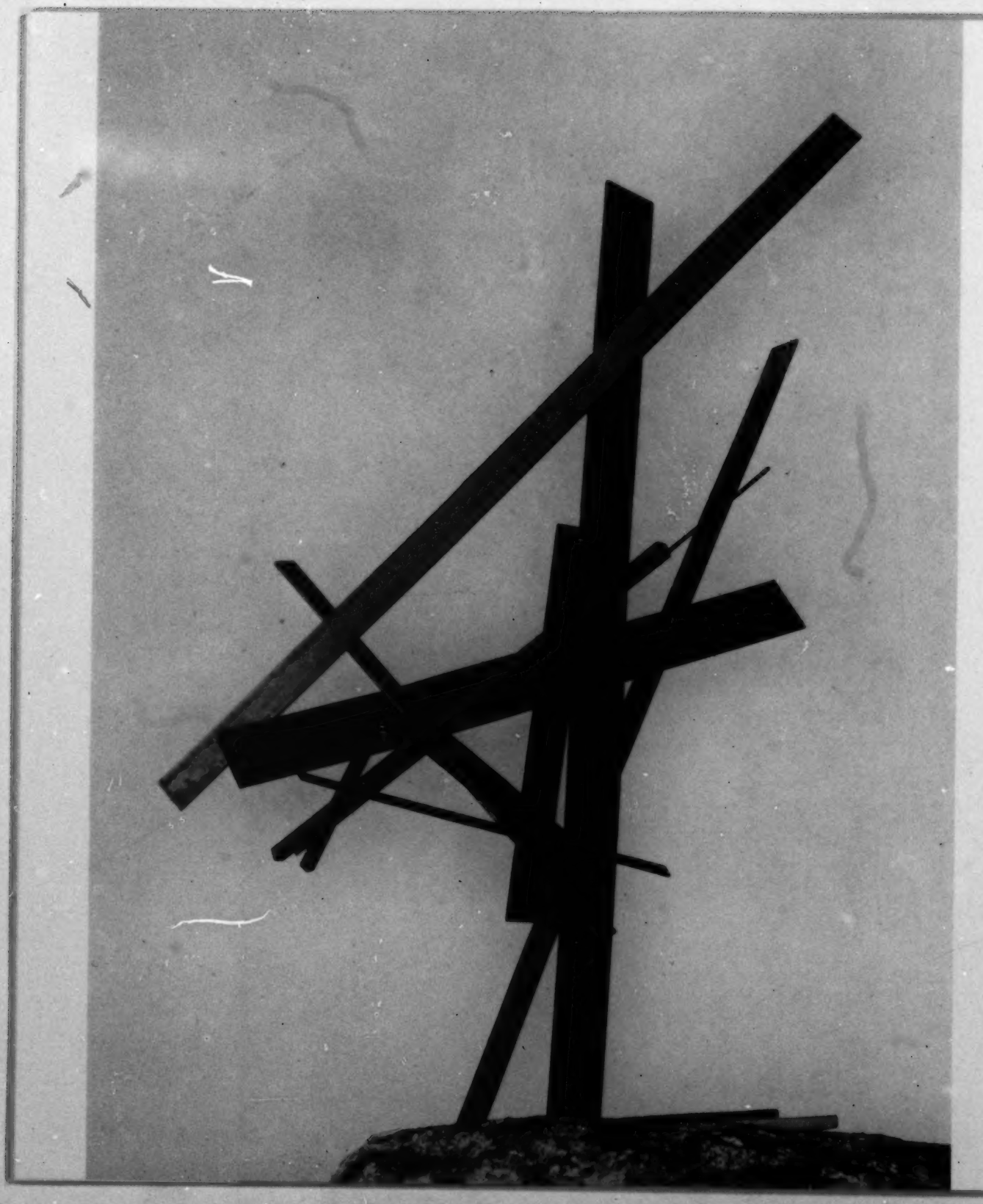
F. E. McWILLIAM, A.R.A.

Born Banbridge, Ireland 1909. Studied at the Slade School and in Paris. One man shows at the London Gallery, 1939 and the Hanover Gallery, London, 1949, 1952 and 1956. Won an award in the Unknown Political Prisoner International Sculpture Competition, 1953. Represented in the Tate Gallery, Victoria and Albert Museum, the Arts Council collection, the Museum of Modern Art, New York, and in public collections in America, Australia, Belfast, Canada and New Zealand.

18. *Two Forms, 1938* PLATE VI
HOPTONWOOD STONE h. 21

PLATE VII Henry Moore, C.H. *Falling Warrior, 1956/7* BRONZE 28½×58





BERNARD MEADOWS

Born Norwich 1915. Studied at the Royal College of Art. Worked as assistant to Henry Moore 1936-39. Served in the R.A.F. during the war. Exhibited in the British Pavilion at the Venice Biennale, 1952. One man shows at Gimpel Fils, London 1957 and 1959 and in New York 1959. Represented in the Tate Gallery, Victoria and Albert Museum, the Arts Council and British Council collections and in private collections in Europe and America. Professor of Sculpture at the Royal College of Art.

19. *Head for Wounded Bird, 1959*
BRONZE h. 41

HENRY MOORE, C.H.

Born Castleford, 1898. Trained as a teacher, served in the army in the first war and as an official war artist in the second. Studied at Leeds and the Royal College of Art, 1919-25. Won a travelling scholarship, 1925. Taught at the Royal College of Art, 1925-32 and at Chelsea School of Art 1932-39. Member of the 'Seven and Five' group, 1930, and 'Unit One', 1933. Numerous one man shows in Great Britain, America, France, Italy, Germany, the Netherlands and elsewhere from 1928. Retrospective exhibitions at the Museum of Modern Art, New York, 1946, and the Tate Gallery, arranged by the Arts Council, 1951. International Prize for Sculpture at the Venice Biennale, 1948. Widely represented in public and private collections on both sides of the Atlantic.

20. *Falling Warrior, 1956-57* PLATE VII
BRONZE $28\frac{1}{2} \times 58$
Lent by Mrs. Irina Moore

PLATE VIII Brian Wall *Standing Form V, 1959* STEEL h. 78

WILLI SOUKOP

Born Vienna 1907. Apprenticed to an engraver. Studied at the Academy of Fine Art, Vienna, for six years. Came to England, 1934. One man shows at the Stafford Gallery, London, 1938 and Dartington Hall, Totnes, 1940. Represented in private collections in Canada, France, Great Britain, the United States, Switzerland, etc. Teaches at Chelsea School of Art.

21. *Tenderness, 1942*
CONCRETE h. 20

LESLIE THORNTON

Born Skipton, 1925. Studied at Leeds College of Art and the Royal College of Art, 1945-51. One man show at Gimpel Fils, London, 1957. Represented in the Museum of Modern Art, New York, in the Arts Council collection, Leeds City Art Gallery, and in private collections in America, Canada, Great Britain and Sweden. Teaches at the Central School of Arts and Crafts.

22. *Samson, 1958*
WELDED BRONZE h. 48
Lent by Gimpel Fils, London

BRIAN WALL

Born London, 1931. Self-taught as sculptor. Lives in St. Ives, where he is a member of the Penwith Society of Arts. One man show, Woodstock Gallery, 1959. Works in Arts Council collection, National Gallery of New South Wales, Sydney, and in private collections in England and America.

23. *Standing Form V, 1959* PLATE VIII
STEEL h. 78

CORINNE WEBB

Born Whitstable, 1935. Studied at the Bath Academy of Art 1953-56 and the Slade School 1956-59. Exhibited with Young Contemporaries 1959 and awarded the Susse Prize for Sculpture.

24. *Standing Figure, 1958*
BRONZE h. 60

List of Prices

Those wishing to purchase a work should write to the Director of Art, The Arts Council, 4 St. James's Square, London, S.W.1. Works purchased from the exhibition cannot be withdrawn until the close of the tour.

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2.	£725	14.	£210
3.	£150	15.	£120
4.	£450	16.	N.F.S.
5.	£1,500	17.	£250
6.	350 gns.	18.	£450
7.	N.F.S.	19.	300 gns.
8.	£900	20.	N.F.S.
9.	£300	21.	£80
10.	250 gns.	22.	200 gns.
11.	N.F.S.	23.	£250
12.	£320	24.	£500